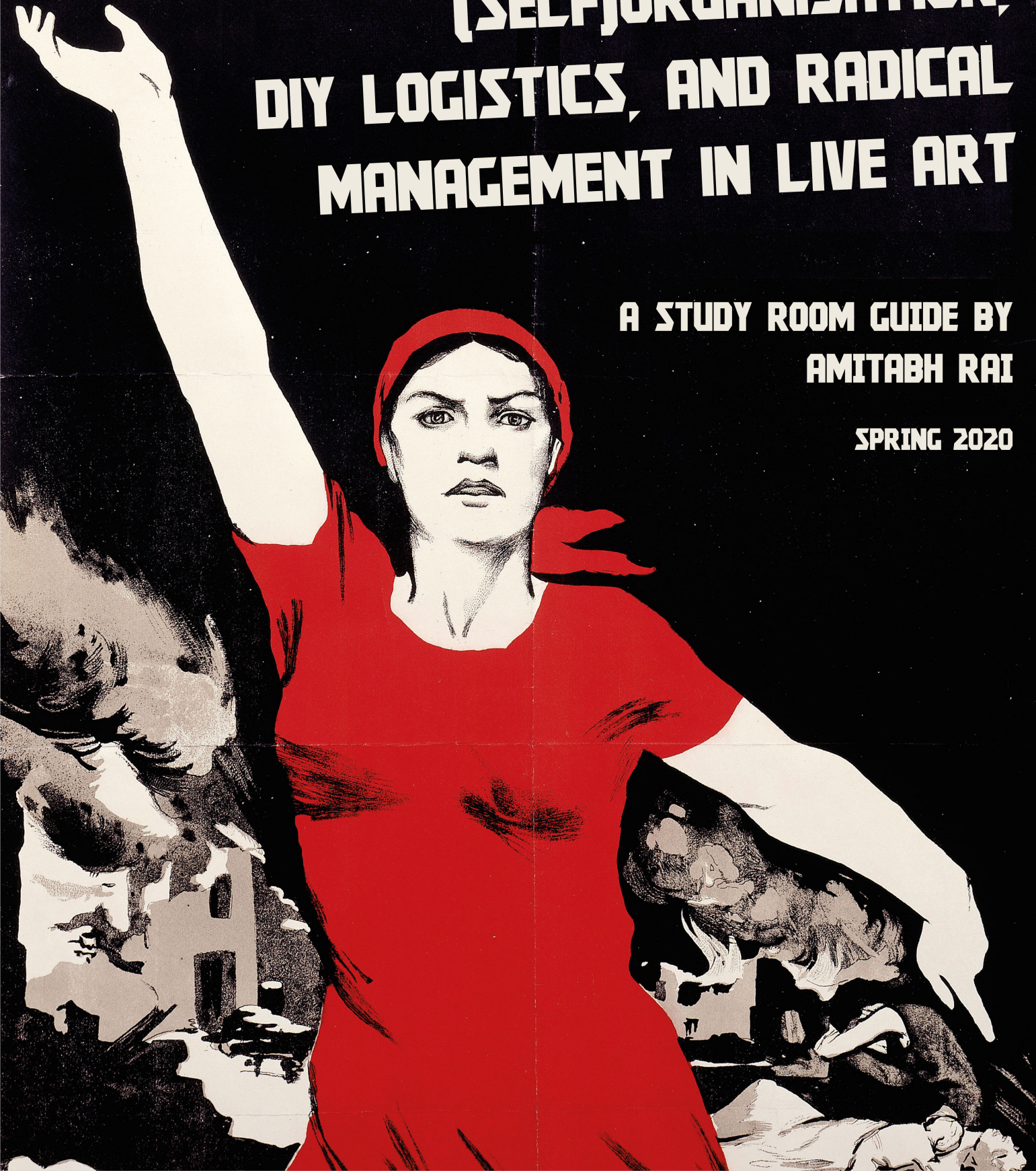


# MANAGING THE RADICAL

(SELF)ORGANISATION,  
DIY LOGISTICS, AND RADICAL  
MANAGEMENT IN LIVE ART

A STUDY ROOM GUIDE BY  
AMITABH RAI

SPRING 2020





## **LADA Study Room Guides**

As part of the continuous development of the Study Room we regularly commission artists and thinkers to write Study Room Guides on specific themes.

The idea is to help navigate Study Room users through the resource, enable them to experience the materials in a new way and highlight materials that they may not have otherwise come across.

All Study Room Guides are available to view in our Study Room or can be viewed and/or downloaded directly from their Study Room catalogue entry.

Please note that materials in the Study Room are continually being acquired and updated. For details of related titles acquired since the publication of this Guide search the online Study Room catalogue with relevant keywords and use the advance search function to further search by category and date.

Cover design by Ben Harris

**Managing the Radical  
(Self)Organisation, DIY Logistics, and Radical Management in Live  
Art  
A Study Room Guide by Amitabh Rai  
Spring 2020**

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## Introduction

This LADA Study Room Guide on '[\*Managing the Radical\*](#)' has emerged through collective study, collaborative conversations, participatory workshops, and '[\*DIY\*](#)' artist-led development programmes between 2018 and 2019 and forms part of LADA's ongoing Restock, Rethink, Reflect Five project. The first four Restock, Rethink, Reflect projects were on race (2006-08), disability (2009-12), feminism (2013 -15) and privilege (2016-18).

*RRR5: Managing the Radical* is considering the idea of what it means to manage the radical (or radicalise the management) and aims to rethink, reposition, and reimagine how art that operates and thinks 'differently' is created, produced, peopled, framed, funded, represented and contextualised. The project is asking what forms of management and methodologies of production might be more appropriate and effective for radical new forms of artistic practice?

Live Art has always broken the rules of cultural production and consumption. Defying markets and the traditional economies and exchanges of art and performance, Live Art is often intrinsically collaborative, process based, context specific and audience centred. Live Art is, in many ways, a research engine driven by artists who are working across forms, contexts and spaces to open up new artistic models, new languages for the representation of ideas, and new ways of activating audiences and intervening in public life. Live Art challenges who is making art, how they are making it, where they are making it, and who they are making it for. For many black, women, queer, disabled, trans, working class and other socially marginalised artists, Live Art offers a site to break apart traditions of representation and explore the construction and performance of identity. For many politicised artist-activists, Live Art offers new creative strategies to effect change in relation to a host of urgent and complex socio-political issues. Live Art is on the frontline of enquiries into what our culture is and what it can do, and almost inevitably demands different approaches to ideas of arts management.

The first year of RRR5 (2019) was research focused, looking at the potential directions this project might take. This first research phase of *Managing the Radical* was a collaboration with the Mtr Action Research Group (Amitabh Rai of the Business and Management School and Nicholas Ridout of the Drama Department of Queen Mary University of London, and producers Orlagh Woods, Gini Simpson and Cecilia Wee) and was partially supported through the Collaborations Fund of the Faculty of Humanities and Social Sciences at Queen Mary University of London. The aim of this year-long collaborative, action-oriented phase was to develop a collective practice for the 'radical study' (Harney and Moten, 2013) of histories and practices of Live Art management, (self)organisation, ethical sustainability and militant anti-precarity. Through a series of gatherings focused on Radical Care in the Live Art Sector, Self-Organising in Live Art, and finally on Money and Power in Live Art, we invited guests and interested publics to bring their own histories and political and economic priorities to the table.

Drawing on those gatherings *RRR5: Managing the Radical* asks:

- Who does the work of care in Live Art?
- What forms of radical, anti-capitalist care have proven to be resilient in the sector? How can these forms be made more resilient?
- How are Live Art care networks related to processes of collective self-organisation in the sector?
- What forms of collective self-organisation can enliven the sector and make sharper, more active and autonomous, the political and ethical stakes of Live Art practice?
- What relations of power, with what infrastructures, continue to maintain forms of privilege in Live Art, even as its critical and collaborative aesthetics over the past twenty-five years

- have radically questioned precisely the privileges normatively attached to markers of race, sexuality, class, neurodiversity, gender, and ability?
- How can Live Art practically disrupt the ‘artwashing’ prevalent across the arts and cultural sector in the UK as a whole?
- In what sense is LADA and Live Art more widely a practice of the ‘prophetic organisation’ (Harney and Moten, 2013).

This guide was finalised in the Spring of 2020, at a time when most regular artistic activity had been suspended due to the impact of the Covid-19 global pandemic. This crisis magnified nearly every single difficulty faced by artists, arts professionals and arts organisations, highlighting the extent of their precarity and vulnerability, and the importance of collective action to address them. It was also clear that, whenever the immediate crisis of Covid-19 passes, the real crisis will continue, in intensified form, and that a collective radical re-imagination of how we support, organise and care for one another and our work will be necessary.

## Radical Care

Early on in our conversations, the MtR Action Research Group and invited contributors all recognised that neoliberal, racialised capitalism does not ‘care’ in the ways we might understand that term to mean. Racialised Capitalism around the world cares about monopolising brand loyalties, but not whether or not people and their ecologies have the physical and mental health to actually enjoy the products and services of these global brands. Closer to home, we found it necessary to ask in what ways Arts Council England (ACE) cares for the people and organisations it funds as an arm’s length government body? Under ongoing conditions of arts funding in times of austerity, to what extent can ACE afford to care? What is the relationship of cultural administration to care networks in and beyond Live Art? Informed by the work of Marxist feminists, postcolonial critics, and decolonial thinkers who have transformed our understanding of the unpaid labour of women at the heart of capitalist social reproduction, we recognised that care is also something that is gendered around the world, and certainly here in the UK, as women’s unpaid labour has formed the basis of all care networks long pre-dating the rise of capitalism in Western Europe in the 16th century (Federici, 2003). Transformative organisational practices have affirmed the emancipatory and subjugated knowledge of the witches!

Reframing critical organisational practice in Live Art from the perspective of radical care networks helps to deconstruct the still very strong binary of masculine/formal and feminised/informal public and private spheres; this reframing also highlights the importance of organisational experimentation in the history of Live Art. The resources in LADA’s Study Room that touch on questions of (Self)Organisation, DIY Logistics, and Radical Management, while not numerous, nonetheless suggest a long-standing practice within the sector of diverse and novel forms of ethical and sustainable self-organisation. For instance, LADA’s long standing DIY programme that supports artist-led artistic development projects is a living archive of that practice.

## Self-Organising

The MtR Action Research Group recognises the irony of calling this project *Managing the Radical* because the radical cannot be measured, just as labour power as the power of workers' revolutionary transformation of capitalist society *cannot be measured*.<sup>1</sup> The *Managing the Radical* action research phase has opened up some potentially important network resources, memories of practice, and critiques enlivening Live Art today and for the benefit of a time to come. Part of *Managing the Radical*'s activity has been an enquiry into the value chains of Live Art today:

How does Live Art do what it does (a key question posed early on in the history of *Managing the Radical* through initial conversations with Stefano Harney)?

What forms of labour - paid, unpaid, affective, creative, precarious, risky - constitutes the ecologies of Live Art today?

What forms of management, self-organisation, and administration have emerged in this field of experimental performance art? With what value chains?

These gradually reoriented questions took us to research themes that many others both at LADA, in the Live Art sector and the cultural sphere more broadly have long traversed (such as the Radmin collective, Precarious Workers Brigade, the Carrot Workers Collective, Liberate Tate, School for Study, the assemblages of the [Common House](#), [Project Phakama](#), and the [Mile End Community Project](#)). Live Art is for many people a passionate attachment—and also a concrete practice, a politically and aesthetically radical form of social reproduction, a form of experimental artistic expression with its own modes of organisation. As a network of practices often in dialogue with the marginal, its forms of labour and organisation have been unevenly affected by neoliberal austerity, Brexit populism, White supremacy and racism, and Fortress Europe. In our conversations with practitioners, we wanted to explore what sustainable care in Live Art looks like. The different forms of cultural and economic value are actualised in systems that often seem beyond our control, hidden in networks of data and control, and global supply chains (formal and informal) that sustain Live Art today, thus what forms of ethics affirm sustainability in self-organizing in Live Art? Here we understand sustainability as a strategic relation of labour power to resist austerity and precarity, and affirm its diverse and connected ecologies through participatory action research. What processes of participatory research and collective study help us to better pose questions of the ethical and organisational potentiality of Live Art? How can organisations and practitioners in Live Art act and create in a robustly ecological way?

These conversations have happened against the backdrop of decisive shifts in contemporary critical organisational and management studies of creative industries and arts/culture organisations (cf Pratt and Gill, 2008; Baker and Hesmondalgh, 2013; Rossiter and Lovink, 2007; Fisher, 2009; Ross, 2009; Adorno, 2005). While the creative industries formation has emerged as key technology and cultural discourse in neoliberal state strategy (soft power) for capitalist accumulation through diverse forms of relative surplus value (e.g. authenticity and mindfulness in Live Art practice), collective modes of self-organisation in and beyond Live Art suggest that sometimes explicitly, sometimes implicitly anti-capitalist organisation (open source and pirate ecologies) and social reproduction (care networks) continue through historically specific experimentations.

These conversations, affirming experiments in self-organisation in and beyond Live Art, have also been conducted against the backdrop of new intersectional movements of, for instance, decolonising arts and cultural policy and administration, emerging new waves of anti-racist and queer creative and organising practices against entrenched and institutional forms of privilege, on-going

organising against cultural artwashing, and a transformation of organisational strategy for embodiment through critical encounters with differently abled artists, theorists, and activists (Alarcón, 1983; Ahmed, 2013; Anzaldúa, 1987; Quijano, 2000; Radhakrishnan, 1993; Rodriguez, 2001; Said, 1995; Saldivar, 1997). This diverse domain of action and identity, of power, value and cultural production, and of creative labour and organising practice—this is the domain of organisational experimentation in Live Art and allied creative and political practices. Live Art is a radical practice: it gets at the roots of the social reproduction of cultures of resistance. What are the strategic and ethical questions emergent in Live Art today, especially in whatever forms of organisation we might create after the Covid-19 pandemic. True, we do not know yet, the Live Art workers enquiry continues, yet there is a fugitive, “prophetic” (Harney and Moten, 2013: 28) organisation that is heralded in Live Art practice, a once and future organisation of radical intersectional care and an untimely cultural politics of resistance performed through Live Art agents and agencies.<sup>ii</sup>

Finally, what does *Managing the Radical* contribute to Radical Study of Live Art organisation, indeed in the form of a Study Room Guide? Harney and Moten speak of the remainder that is irreducible in the act of teaching, in the processes of radical study. They urge a form of study that would keep alive something extra-parliamentary, extra-legal in the act of study. This is the Prophetic Organisation in the Unsafe Neighborhoods of Neoliberal education.

*What the beyond of teaching is really about is not finishing oneself, not passing, not completing; it's about allowing subjectivity to be unlawfully overcome by others, a radical passion and passivity such that one becomes unfit for subjection, because one does not possess the kind of agency that can hold the regulatory forces of subjecthood, and one cannot initiate the auto-interpellative torque that biopower subjection requires and rewards. It is not so much the teaching as it is the prophecy in the organization of the act of teaching. The prophecy that predicts its own organization and has therefore passed, as commons, and the prophecy that exceeds its own organization and therefore as yet can only be organized. Against the prophetic organization of the undercommons is arrayed its own deadening labor for the university, and beyond that, the negligence of professionalization, and the professionalization of the critical academic. The undercommons is therefore always an unsafe neighborhood.*

Harney and Moten, *Undercommons*

Can Live Art practice become a mode of the prophetic organisation of the undercommons, in resonance and solidarity with the meaning and practice of prophecy in the Black Radical Tradition (Cone, 1986; Robinson, 2010)? This would entail a thoroughgoing decolonisation of its modes of organisation, work, and sociality; this is not only a question of dismantling entrenched privileges in and throughout the Live Art sector, it is also a matter of collectively posing, through practical action and experimentation, the intersecting questions of radical care ethics, anti-precarity creative labour, and the transnational solidarities needed today for ecological sustainability.

## Money and Power

In June 2019, the MtR Action Research Group organised the public event *Take the Money and Run: Power, Money and Counter-Power* at LADA.

The light recently shone on the sources of money that supports arts organisations (from fossil fuels to deadly pharmaceuticals) has illuminated some corners of the ‘hidden abode of production’

(Marx) to valuable effect. *Take the Money and Run: Power, Money and Counter-Power* reflected upon some real successes achieved by campaigns such as Liberate Tate, and invited artists, activists, curators, producers, researchers and anyone engaged with these issues to share ideas about how we might build for future struggles to free art and artists from their dependency on the proceeds of toxic capitalism and ask what might a politically and environmentally responsible approach to money in the arts look like today and tomorrow?

The power of capital to ‘cover’ its tracks has increased with the financialisation of everyday life: derivatives, dark pools, and privatised debt hide networks of corruption and money laundering, the world over. In parallel, the power of arts organisations to rehabilitate these agents of disaster capitalism through little and big acts of ‘artwashing’ has also increased and come under sustained criticism and sporadic disruption in the radical organising of arts activists. In these globalised contexts of power and corruption, who is able today to ‘take the money and run’? This question will almost certainly acquire new dimensions in the aftermath of Covid-19.

*Take the Money and Run: Power, Money and Counter-Power* featured contributions from Jess Worth of Culture Unstained, Jane Trowell of Platform, Elona Hoover of The Common House, Natasha Nkonde of Edge Fund, and artist and writer Morgan Quaintance.

A film of *Take the Money and Run: Power, Money and Counter-Power* by Claire Nolan can be viewed [here](https://vimeo.com/352948048) (<https://vimeo.com/352948048>) and a written response to the event by Lewis Church can be read [here](https://www.thisisliveart.co.uk/wp-content/uploads/uploads/documents/TaketheMoney2019_-_LC_Writing_FINAL_FINAL.pdf) ([https://www.thisisliveart.co.uk/wp-content/uploads/uploads/documents/TaketheMoney2019\\_-\\_LC\\_Writing\\_FINAL\\_FINAL.pdf](https://www.thisisliveart.co.uk/wp-content/uploads/uploads/documents/TaketheMoney2019_-_LC_Writing_FINAL_FINAL.pdf)).



## Study Room Resources on (Self)Organisation, DIY Logistics, and Radical Management in Live Art

### *Points of Convergence - Alternative Views on Performance*

Author: Marta Dziewanska and Andre Lepecki | Reference: P4110 | ISBN: 978-8364177385

Investigates critical approaches to performance, ultimately aiming to stimulate new discussion between theorists and practitioners.

### *Trap Door: Trans Cultural Production and the Politics of Visibility*

Author: Reina Gossett, Eric A. Stanley and Johanna Burton | Reference: P4076 | ISBN: 9-780262-036603

Delves into themes as wide-ranging yet interconnected as beauty, performativity, activism, and police brutality. Collectively, they attest to how trans people are frequently offered ‘doors’—entrances to visibility and recognition—that are actually ‘traps’, accommodating trans bodies and communities only insofar as they cooperate with dominant norms.

Part of the Library of Performing Rights (P3041).

### *Futures of Black Radicalism*

Author: Gaye Theresa Johnson and Alex Lubin | Reference: P3747 | ISBN: 9781784787585

Key intellectuals—inspired by the new movements and by the seminal work of the scholar Cedric J. Robinson—recall the powerful tradition of Black radicalism while defining new directions for the activists and thinkers it inspires.

### *e-flux journal: What's Love (or Care, Intimacy, Warmth, Affection) Got to Do with It?*

Author: Paul Chan | Reference: P3655 | ISBN: 978-3956792670

### *How Institutions Think: Between Contemporary Art and Curatorial Discourse*

Author: Paul O'Neill, Lucy Steeds and Mick Wilson | Reference: P3473 | ISBN: 978-0262534321

Reflections on how institutions inform art, curatorial, educational, and research practices while they shape the world around us.

### *Singularities: Dance in the Age of Performance*

Author: Andre Lepecki | Reference: P2985 | ISBN: 978-1138907713

Lepecki surveys a decade of experimental choreography to uncover the dual meaning of ‘performance’ in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five ‘singularities’ in contemporary dance: thingness, animality, persistence, darkness, and solidity.

### *Performing Idea: Other Durations*

Author: Fred Moten | Reference: D2104

Performance Matters; Performing Idea – Other Durations 5th October, Studios With: Janine Antoni, Matthew Goulish, Bojana Kunst, Boyan Manchev, Fred Moten and Lara Shalson.

Time in Western cultures continues to accelerate and a slower unregulated life is seemingly nowhere to be found. Contemporary art has seen a resurgence of performances of long and short durations and a re-valuation of historical works of duration. Artists are increasingly playing with, inhabiting and transforming the time of the artwork. Speakers address questions of how we can now think of the time of performance. What are the relations between performance, time and cultural value? How is performance reconfiguring and othering our understandings and experiences of time?

*In the Break: The Aesthetics of the Black Radical Tradition*

Author: Fred Moten | Reference: P1549 | ISBN: 978-0816641000

Moten's wide-ranging discussion embraces a variety of disciplines: semiotics, deconstruction, genre theory, social history, and psychoanalysis, to understand the politicised sexuality, particularly homoeroticism, underpinning black radicalism.

*The Undercommons: Fugitive planning & black study*

Author: Stefano Harney, Fred Moten | Reference: P4112 | ISBN: 978-1570272677

Draws on the theory and practice of the black radical tradition to support, inspire and extend contemporary social and political thought and aesthetic critique.

*The Animation of Contemporary Subjectivity in Tino Sehgal's Ann Lee*

Author: Katerina Paramana | Reference: A0887 | Digital Reference: A0887

Explores Ann Lee as the subject par excellence of contemporary neoliberal capitalism.

*Fandom as Methodology: A Sourcebook for Artists and Writers*

Author: Catherine Grant, Kate Random Love | Reference: P4073 | ISBN: 978-1912685134

Examines fandom as a set of practices for approaching and writing about art.

*Artwash: Big Oil and the Arts*

Author: Mel Evans | Reference: P2872 | ISBN: 978-0745335889

An intervention into the unsavoury role of the Big Oil company's sponsorship of the arts in Britain.

*This is (Not) the Ageing Body in Dance*

Author: Nanako Nakajima | Reference: A0876

On Tino Sehgal's Ann Lee and the robotisation of the ageing body.

*Arts of the Working Class: the Americas Issue*

Author: Elizabeth Otto and The Winter Office | Reference: P4038

The 7th issue of the newspaper is the first one to focus on a region; it commits to reconsidering Americas colonial stories and their marks on its present global condition. In multiple languages. Part of the Library of Performing Rights (P3041)

*Black Performance Theory*

Author: Anita Gonzalez and Thomas F. DeFrantz | Reference: P4026 | ISBN: 978-0822356165

Considering how blackness is imagined in and through performance, the contributors address topics including flight as a persistent theme in African American aesthetics, the circulation of minstrel tropes in Liverpool and in Afro-Mexican settlements in Oaxaca, and the reach of hip-hop politics as people around the world embrace the music and dance.

Part of the Library of Performing Rights (P3041)

*We are the Market!: The Commercial City Centre as the Final Commonplace*

Author: Freek Lomme | Reference: P4007 | ISBN: 978-9491677878

Calls out to freedom in the capitalist commons, within the cultural production of the high street. Part of Library of Performing Rights (P3041).

*The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*

Author: Anna Lowenhaupt Tsing | Reference: P3918 | ISBN: 978-0691178325

Follows one of the strangest commodity chains of our times to explore the unexpected corners of capitalism.

*Xenofeminism*

Author: Helen Hester | Reference: P3759 | ISBN: 978-1509520626

Develops a three-part definition of xenofeminism grounded in the ideas of technomaterialism, anti-naturalism, and gender abolitionism.

*Four Futures: Life After Capitalism*

Author: Peter Frase | Reference: P3745 | ISBN: 9781781688137

An exploration into the utopias and dystopias that could develop from present society.

*Psychopolitics: Neoliberalism and New Technologies of Power*

Author: Byung-Chul Han | Reference: P3731 | ISBN: 9781784785772

In the course of discussing all the facets of neoliberal psychopolitics fuelling our contemporary crisis of freedom, Han elaborates an analytical framework that provides an original theory of Big Data and a lucid phenomenology of emotion.

*Duty Free Art: Art in the Age of Planetary Civil War*

Author: Hito Steyerl | Reference: P3724 | ISBN: 978-1786632432

What can we do when arms manufacturers sponsor museums and some of the world's most valuable artworks are used as a fictional currency in a global futures market that has nothing to do with the works themselves? Can we distinguish between creativity and the digital white noise that bombards our everyday lives?

*State of Insecurity: Government of the Precarious*

Author: Isabell Lorey | Reference: P3730 | ISBN: 9781781685969

Explores the possibilities for organisation and resistance under the contemporary status quo, and anticipates the emergence of a new and disobedient self-government of the precarious.

*Heroes: Mass Murder and Suicide*

Author: Franco Bifo Berardi | Reference: P3728 | ISBN: 9781781685785

What is the relationship between capitalism and mental health? Berardi embarks on an exhilarating journey through philosophy, psychoanalysis and current events, searching for the social roots of the mental malaise of our age.

*Performing Labour's (Non)Futures Universal basic income and the monetary imagination*

Author: Christian Riley Nagler | Reference: A0843

The universal basic income idea is, overall, profoundly performative, in that it attempts to model the ultimate pragmatism of wider social nets of generosity, and does so by representing the embodied conditions that might be brought into being by such generosity. In this way, the utopian heuristic of an unconditional, guaranteed income is said to be an 'instrument of freedom' and a 'device for economic sanity'. The question is though, as is often the case: freedom and sanity for whom? Part of the Library of Performing Rights (P3041).

*The Exform*

Author: Nicolas Bourriaud | Reference: P3729 | ISBN: 978-1784783808

Tackles the excluded, the disposable and the nature of waste by looking to the future of art—the exform.

*Performance in Contemporary Art*

Author: Catherine Wood | Reference: P3651 | ISBN: 978-1849763110

Proposes that performance is not a genre of art separate from object making but rather an attitude that has infiltrated the entire terrain of contemporary art.

*Pink Triangles: Radical Perspectives on Gay Liberation*

Author: Pam Mitchell | Reference: P3645 | ISBN: 978- 1788732345

Each essay shares two fundamental premises. First, that the oppression of gays and lesbians is not an isolated case, and therefore their struggle is necessarily part of a larger movement for social liberation. And, second, that the experience of gays and lesbians uphold the basic tenets of a foundational Marxism, and that they are uniquely placed to contribute to a revitalisation of Marxist theory.

*Homosexuality: Power and Politics*

Author: Gay Left Collective | Reference: P3644 | ISBN: 978-1788732406

After the leading organisations of radical sexual politics imploded or dissolved, the Gay Left Collective formed a research group to make sense of the changing terrain of sexuality and politics. Its goal was to formulate a rigorous Marxist analysis of sexual oppression, while linking the struggle against homophobia with a wider array of struggles, all under the banner of socialism.

*Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*

Author: Mark Fisher | Reference: P3647 | ISBN: 978-1-78099-226-6

This collection of writings by the author of *Capitalist Realism*, argues that we are haunted by futures that failed to happen. Fisher searches for the traces of these lost futures.

*Thought in the Act*

Author: Erin Manning and Brian Massumi | Reference: P3534 | ISBN: 978-0816679676

Combining philosophy and aesthetics, this is a unique exploration of creative practice as a form of thinking.

*The Radical in Performance: Between Brecht and Baudrillard*

Author: Baz Kershaw | Reference: P2761 | ISBN: 978-0415186681

Investigates the crisis in contemporary theatre and celebrates the subversive in performance. Part of the Library of Performing Rights (LPR) (P3041).

*The Soul at Work*

Author: Franco "Bifo" Berardi | Reference: P3259 | ISBN: 978-1584350767

Key member of the Italian Autonomist movement and a close associate of Félix Guattari argues that the Marxist/Hegelian concept of alienation and the communal bonds arising from the collective experience of the workforce are under erosion in today's technological society.

*Imaginative Bodies: Dialogues in Performance Practices*

Author: Guy Cools | Reference: P4059 | ISBN: 978-9492095206

Reaffirms the central position of the body in various artistic practices through in-depth conversations with choreographers, composers, visual artists, hip hop artists, dramaturges, a light designer and a puppeteer.

*Kick My Butt'lins!*

Author: Stacy Makishi | Digital Reference: EF5266

Documentation from the DIY 13 project, interrogating how re-‘creation’ impacts the creative process.

*This Is Not A Book*

Author: Keri Smith | Reference: P3094 | ISBN: 978-1846144448

This Is Not a Book will engage readers by having them define everything a book can be by asking, 'If it's not a book, what is it then?' – with a kaleidoscope of possible answers.

Part of the Study Room Guide on Live Art and Kids (P3091).



### *D.I.Y Too*

Author: Robert Daniels | Reference: P2874 | ISBN: 978-1907852367

A new book about 'do it yourself' performance, with contributions made by over 30 arts practitioners and collectives. It's a sequel of sorts – or rather; a continuation – to a recent text that platformed a growing community of voices in theatre, art, dance and performance making.

### *Arte para uma cidade sensível / Art for a sensitive city*

Author: Brígida Campbell | Reference: P2864 | ISBN: 978-85-66129-22-9

The publication explores art created in public spaces in Brazil, since 2000. In Portuguese and English. Published under the Creative Commons licence.

### *The Mums and Babies Ensemble: A Manual*

Author: Duška Radosavljević, Annie Rigby, Lena Šimić and babies Joakim, Nina and James | Reference: P2795 | ISBN: 978-0-9564165-3-7

The Mums and Babies Ensemble was a series of public workshops and events convened by three mums/theatre-makers and their babies. It was prompted by the desire to integrate the structure and chaos of performance-making and motherhood, to create a space that would meet the needs of the parents and babies equally, to capture some memories, to grow a community, and to pass something on eventually.

### *Performing Image*

Author: Isobel Harbison | Reference: P3973 | ISBN: 978-0262039215

Examines how artists have combined performance and moving image in their work since the 1960s, and how this work anticipates our changing relations to images since the advent of smart phones and the spread of online prosumerism.

### *Wild Philosophy: Raving, Running, Reading*

Author: Joanne Matthews | Reference: P3696

Zine documenting the DIY 15 project; supported by Chapter Arts.

### *(States of) Wake*

Author: Diana Damian Martin | Reference: P3571 | ISBN: 978-1999607302

(States of Wake) was a live critical writing project that took the form of dedications as moments of critical attention, unfolding as part of WAKE Festival in Folkestone. This book is a document of that process and an exploration of the gesture of dedicating performance.

### *Disability Culture and Community Performance: Find a Strange and Twisted Shape*

Author: Petra Kuppers | Reference: P3527 | ISBN: 978-1137319920

Performances in hospices and on beaches; cross-cultural myth making in Wales, New Zealand and the US; communal poetry among mental health system survivors: this book presents a senior practitioner/critic's exploration of arts-based research processes sustained over more than a decade - a subtle engagement with disability culture.

Part of the Library of Performing Rights (LPR) (P3041).

### *Her Eyes Under the Bridge documentation*

Author: Tara Fatehi Irani | Reference: P3439

Documentation from the DIY 14 project, exploring how personal documents and performance can animate each other within a specific context of travelling and migration.

### *Support*

Author: Cindy Crabb | Digital Reference: EF5356

A document showing ways to prevent sexual violence and support survivors of sexual abuse.

*It's Down to This*

Author: Claire Urb | Digital Reference: EF5354

Reflections, stories, experiences, critiques, and ideas on community and collective response to sexual violence, abuse, and accountability.

*Dalit Panther Archive: First and last issue*

Author: Shrujana Niranjani Shridhar and Nayantara Bhatkal | Reference: P4096

Zine of the project documenting and tracing the Ambedkarite movement in the 1970s.

*Shy Radicals: The Anti-systemic Politics of the Introvert Militant*

Author: Hamja Ahsan | Reference: P4094 | ISBN: 978-1906012571

Drawing together communiques, covert interviews and underground histories of introvert struggles (Introfada), here for the first time is a detailed documentation of the political demands of shy people.

*It's Time: how Live Art is taking on the world from the front line to the bottom line*

Author: Live Art Development Agency and Wunderbar | Reference: P3778 | ISBN: 978-0993561177

A collection of case studies from Live Art UK, the publication responds to the recent successes of Live Art and highlights those artists, projects and initiatives which are re-politicising and re-energising our arts spaces, sharing radical works and ideas with a public who are themselves being forced to do more with less.

Part of the Library of Performing Rights (P3041).

## **COLLECTIONS:**

*ICA (Institute of Contemporary Arts, London) Live Arts brochures from 1992 to 1997*

Reference: P2036

LADA's Study Room houses a full set of ICA brochures from 1992 – 1997 reflecting the artists, projects and initiatives that laid the foundations for the Live Art Development Agency.

*The Library of Performing Rights*

Reference: P3041

The Library of Performing Rights (LPR) was originally created by Lois Weaver and Queen Mary University London in collaboration with LADA in 2016 for Performance Studies international (PSi)12: Performing Rights, as a unique resource containing over 250 publications, videos, DVDs, CD-ROMs, brochures, digital and web-based initiatives that examine the intersection between performance and Human Rights and were submitted by artists, activists and academics from around the world.

*Performance Magazine (and other titles)*

The Performance Magazine collection can be viewed in the Live Art Development Agency Study Room located in London, UK. LADA's Study Room houses collections of British performance and Live Art magazines and journals including: Performance Research, Janus, High Performance, Maska, Frakcija and Virus.

*Art of Change- New Directions from China*

Author: Stephanie Rosenthal | Reference: P1983 | ISBN: 978-1853323034

A specially-created interactive digital archive, produced for the Art of Change exhibition at the Hayward Gallery, this collection aims to locate current Chinese performance and installation practices within a broader context of artistic production and exhibition-making in China. Comprised of a sequence of some 130 key events, exhibitions and performances, as well as images, and expert commentary, it traces the development of installation and performance art in China from 1979 to the present day.

### *Primary Sources on the International Performing Arts*

LADA holds the complete collection, issues 1 to 8, of *Primary Sources* (1979 – 1981). Edited by Roger Ely, the magazine was one of the first to profile interdisciplinary performance practices and was the precursor of *Performance Magazine*.

### *Performance Matters Archive*

Reference: D2104

A collaboration with the British Library in the form of a box set of 40 DVDs of documentation of all public events for *Performing Idea* and *Trashing Performance* which reflects upon the project's various challenges and achievements, and its place within the fields of performance practice and research.

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### Notes:

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- i In an interview in *The Undercommons*, Harney brings the question of governance in global capitalist value chains, its logistical desires, back to a conversation about the potentiality of labour from the perspective of the *Undercommons*.

With governance you're dealing more with a situation in which they imagine in the first instance that, rather than having to fix someone in order to extract from them, there's the possibility of a kind of direct extraction, and this is also what the field of logistics desires. In this sense, governance reminds me of the way Mario Tronti talks about the labor process. Tronti doesn't use the term 'labor process,' but he says, "look, the worker brings everything: the class relation, antagonism, sociality. The only thing capital brings is the labor process, they set it up." As Poulantzas says, they initiate it and control it. It seems to me that this is what governance is. Governance is merely the labor process. It's the least of everything but it's the organizational moment, the organizational resistance to what we are doing. And it's because it's the organizational moment that we're in – a situation where, for people who are involved in forms of organization, like a teacher, for instance, that you are much more immediately confronted, because of policy and governance and their ubiquity, with either being almost immediately the police or finding some other way to be with others. You are much more immediately forced to choose. That seems to me, also, to give a sense of why there's so much anxiety in the university, almost immediately; there's no hiding in an imagined liberal institution anymore. In these kinds of algorithmic institutions where nothing but a logistics of efficiency operates, you're very quickly either the police when you work in the university or you have to find some other way of being in the university. (Harney in Harney and Moten, *Undercommons*, pg. 123)

This Study Room Guide in *Organisational Experimentation in Live Art* situates itself within and against the regime of neoliberal cultural administration in post-Brexit UK today.

- ii As Mario Tronti, an important (post)autonomist theorist of the organisational implication of the 'autonomy of the political,' declares: "To whoever asks what will come after, we can only respond: we do not know yet. This is a problem that we have to arrive at, not one we can start out from, and we have not yet reached our destination. This is one of the reasons why, in this whole discourse, the future seems not to exist. Indeed, none of what stands in front of us today is the future. And to base the model for a future society on the analysis of present-day society is a bourgeois ideological vice, an inheritance that only oppressed plebs and vanguard intellectuals can adopt as their own. This is the fanfare at the front of a march or a reward for bowing and scraping, with the promise that the world of the righteous awaits in the afterlife. No worker who is fighting against a boss is going to ask, 'And then what?' The fight against the boss is everything. The organisation of this struggle is everything. This constitutes a whole world. And we agree: the whole world needs tearing down. But who told you that the mere will to overthrow power – a will organised as a ruling class – is not enough to tear it down? On one side stands the working class, on the other capitalist society: that is how the class struggle is plotted out today. It is not true that this shifts the relationship of forces in capital's favour. No, the opposite is true. For this is the only way in which the working class can acquire strength for itself and indeed recognise its strength, as the only living, active, productive element

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of society, as the hinge of social relations, as the fundamental articulation of economic development and thus a class that potentially already holds in its fists political domination over the present” (Mario Tronti, 2019, *Workers and Capital*, pp. 24-25). The inspiration for exploring self-organisation in Live Art, the understanding of it as a link between cultural administration strategy and everyday Live Art tactics, has one of its historical resonances in the history of operaismo in Italy. We understand by this—the clear demand in the Marxist revolutionary tradition of not merely interpreting the world, but transforming it—as resonant with the exploration of new ontologies (forms, infrastructures) and aesthetics (ethics and politics) in organisational experimentation networked through MtR. This has been our mode of study as well.

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## Appendix

### Recommended Reading - Some Secondary Sources

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